

Score

# Historia del Partir

## *History of Leaving*

Commissioned by Alejandro Pereyra for the movie

"Historia del Partir" 2014

Written for the Breakout Group

Light ♩ = 160  
Always (♩=♩)

Diana Syrse

The musical score is written for a chamber ensemble. It begins with a piano introduction in 3/4 time, marked *mf*. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with various rests and phrasing slurs. The main ensemble section starts at measure 6. The vocal line (S) is mostly silent, with a few notes in the final measures. The flute (Fl.) and oboe (Ob.) parts are also mostly silent, with the flute playing a short phrase in measures 4 and 5, marked *p* and *mf*. The piano part continues with its melodic and bass lines. The violin (Vln.) and viola (Vc.) parts are mostly silent, with the viola playing a short phrase in measures 4 and 5, marked *mp*. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Light' with a quarter note equal to 160 beats per minute. The dynamics range from *mf* to *mp*.

6

S

Fl.

Ob.

*mf*

*p* *mf*

Vln.

Vc.

*mp*

11

S

Fl.

Ob.

Vln.

Vc.

16

S

Fl.

Ob.

Vln.

Vc.

This musical score is for a piece titled "Historia del Partir". It consists of two systems of staves, numbered 11 and 16. The instruments included are Soprano (S), Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Violoncello (Vc.). The time signature is 3/4. The key signature has one flat (B-flat). The score features various musical notations including notes, rests, and dynamic markings such as *mp*, *mf*, *p*, *f*, and *mf*. The first system (measures 11-15) shows the Flute and Violoncello playing active parts, while the Soprano, Oboe, and Violin are silent. The second system (measures 16-20) shows the Flute and Oboe playing active parts, while the Soprano, Violin, and Violoncello are silent. The score is written in a standard musical notation style with a clear layout and dynamic markings.

21

S

Fl.

Ob.

Vln.

Vc.

*p* *mf* *p* *f* *p* *p*

*p*

*mf*

*mp* *p* *mf* *mf* *p*

*p*

*p*

*mf* *mf* *p*

26

S

Fl.

Ob.

Vln.

Vc.

*mp*

*f* *p*

*f* *p*

*p* *mf* *loco*

*p*

*pizz.*

*mp*

You're still won-de-ring

31

S. — what to do with your life

Fl.

Ob.

*mf*

*mf*

*mp*

Vln.

Vc.

36

S. you're still — play - ing — the game they

Fl.

Ob.

*p*

*p*

*mp*

Vln.

Vc.

41

S left be - hind

Fl.

Ob.

Vln.

Vc.

*mf*

*p*

46

**B**

S Don't stay trapped in thei - lu - sion

Fl.

Ob.

Vln.

Vc.

*mp*

*f*

*p*

*mp*

*p*

*mp*

*loco*

*arco*

*mf*

*p*

52

S *mp*  
of time shut your eyes, your sen - ses

Fl. *p*

Ob. *p* *mp*

Vln. *pp* *mf* *p* *mf*

Vc. *p* *mf*

58

S  
free your mind

Fl. *p* *mf*

Ob. *p* *mf*

Vln. *p* *mf*

Vc. *p* *mf*

C

64

S  
Let's for - get that we

Fl.  
*p*

Ob.  
*p*

Vln.  
*p* *mp*

Vc.  
*p* *mp*

70

S  
are not a - part that

Fl.  
*pp* *mf* *p*

Ob.  
*pp* *mf* *p*

Vln.  
*mf* *p*

Vc.  
*mf* *p*

75

S. what we do won't affect a - ny -

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Vln. *mp* *mf*

Vc. *mp* *mf*

80

S. one it seems there's no ex - it it's al -

Fl. *p* *mf*

Ob. *p* *mf*

Vln. *p* *mf* *p*

Vc. *p* *mf*

The image displays a page from a musical score, specifically measures 75 through 80. The score is written for a vocal soloist (S.), flute (Fl.), oboe (Ob.), piano (P), violin (Vln.), and cello (Vc.). The key signature is one flat (B-flat), and the time signature is 3/4. The vocal line includes lyrics in Spanish. The instrumental parts feature various dynamics such as piano (p), mezzo-forte (mf), and mezzo-piano (mp), along with crescendos and decrescendos. The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The violin and cello parts provide harmonic support with sustained notes and moving lines.



86

S  
rea - dy planned they are wai - ting for

Fl.  
*p* *pp* *p*

Ob.  
*p* *pp* *p*

Vln.  
*p* *mp*

Vc.  
*p* *mf* *p*

92

S  
you to find a be - tter way of life

Fl.

Ob.

Vln.  
*mf* *p* *mf*

Vc.  
*mf* *p* *mf*

D

98

S

Fl.

Ob.

Vln.

Vc.

*p*

*mf*

*p*

*mf*

104

S

Fl.

Ob.

Vln.

Vc.

*mp*

*mp*

*8va*

*loco*

*8va*

*loco*

e ia

i a la la la ra le ia la la le re le -

The image shows a page of a musical score for 'Historia del Partir'. It features staves for Soprano (S), Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The score is divided into two systems, starting at measure 98 and 104. The Soprano part has lyrics 'e ia' and 'i a la la la ra le ia la la le re le -'. The Violin and Viola parts have dynamic markings like *p*, *mf*, and *mp*. There are also markings for *8va* and *loco* in the piano accompaniment. A key signature change to D major is indicated by a 'D' in a box at the top.

110

S

Fl.

Ob.

P

Vln.

Vc.

116

S

Fl.

Ob.

P

Vln.

Vc.

122

E

*mp*

S

a

Fl.

Ob.

*mp*

Vln.

*p*

Vc.

*p*

127

S

a

Fl.

*mp* *mf*

Ob.

*mp* *mf*

*mp* *mf*

Vln.

*p* *mf*

Vc.

*p* *mf* *p*

133

S

Fl.

Ob.

Vln.

Vc.

*mp*

*p*

*mf*

*mp*

*mp*

*p*

*mf*

*mf*

*p*

**F**

139

S

Fl.

Ob.

Vln.

Vc.

What we do now is

*mf*

*p*

*mp*

*mf*

*p*

*mf*

*f*

*p*

*mp*

145

S. what will re - main Keep

Fl. *pp* *mf* *p*

Ob. *pp* *mf* *p*

Vln. *p* *mf* *p*

Vc. *mf* *p* *mf* *p*

150

S. cons - tructing look be - yond the

Fl.

Ob.

Vln. *mp*

Vc. *mp* *mf*

155

S  
pain \_\_\_\_\_ So \_\_\_\_\_ much mo-ney in \_\_\_\_\_ one hand makes you

Fl.  
*p* *mp*

Ob.  
*p* *mp*

loco

Vln.  
*p* *mf* *p*

Vc.  
*mp* *p*

161

S  
sad \_\_\_\_\_ We are ea-ting from the

Fl.  
*p*

Ob.  
*p* *mp*

Vln.  
*pp* *mf* *p*

Vc.  
*p*

167

S

same big plate you know \_\_\_\_\_ that

Fl.

Ob.

*mf* *p*

Vln.

Vc.

*mf* *p* *mf*

*mf* *p*

G

173

S

Fl.

Ob.

*mf* *mf* *f*

*mf*

*mf*

Vln.

Vc.

*mf* *p*



179

S

Fl.

Ob.

*mp*

*mf*

*loco*

*mp*

Vln.

Vc.

*mp*

185

S

Fl.

Ob.

*f*

*mp*

*loco*

Vln.

Vc.

191

S

Fl.

Ob.

Vln.

Vc.

*f* *p* *mp* *f* *f* *loco*

*mf* *p* *loco* *8va* *f*

*p*

197

S

Fl.

Ob.

Vln.

Vc.

*p* *mf* *mp* *f* *mp* *f* *p*

*mp* *p* *mp* *f* *mp* *f* *p*

203

S

a

Fl.

Ob.

Vln.

Vc.

*p* *mf* *mf* *tr*

208

S

u a

Fl.

Ob.

loco

Vln.

Vc.

*p* *mp* *f* *p* *mp* *f*